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HINTS ON ELOCUTION.

Much declamation has been employed, to convince the world of a very plain truth, that to be able to speak well is an ornamental and useful accomplishment. Without the labored panegyrics of ancient or modern orators, the importance of good elocution is sufficient to all. Every one will acknowledge it to be of some consequence, that what a man has hourly occasion to do, should be done well. Every private company, and almost every public assembly, afford opportunities for remarking the difference between a correct and expressive, and a faulty and unnatural elocution, and there are few persons, who do not daily experience the advantages of the former, and the inconveniences of the latter. The great difficulty is, not to prove that it is a desirable thing to be able to read and speak well, but to point out a practicable and easy method, by which this accomplishment may be acquired.

Walker's System of Inflection is nothing more than an analysis, as it were, of the manner in which the best speakers who are free from provincial accent, modulate their voice. In their speaking, when the voice rises or takes the upward turn, it is said to have the rising inflection; and when it falls, or takes the downward turn, it is said to have the falling inflection; but when it continues in the same tone, neither rising, nor falling, it is said to be in a monotone. In some cases there is a union of the rising and falling inflections on the same syllable, which is called the circumflex inflection, and it is distinguishable into the rising and falling circumflex, according as it is commenced with the rising or falling inflection. But it is an error to say that the inflections are essential to the sense, and for this palpable reason—the English, Scotch, and Irish use them differently, and yet, not the slightest ambiguity follows with regard to the sense. The sense is the true guide to the use of the inflections. Understand and feel what you speak or read, and you will inflect correctly. Walker's system has been an incubus on elocution, preventing thou-

ands from thinking rationally, or thinking at all on the subject. It never could make a good reader, reciter, or speaker. On the contrary the study of it, has rendered the delivery of many, unnatural and ridiculous, who otherwise, might have been good speakers. His interminable rules may serve as a proof of the soundness of the observation of Condilliac, "that we have never so much to say, as when we set out from false principles."

The first attention of every person who reads to others, doubtless, must be to make himself heard by all those to whom he reads, or, speaks. He must endeavor to fill with his voice the space occupied, by the company. This power of voice, it may be thought, is wholly a natural talent. It is in a good measure the gift of nature; but it may receive considerable assistance from art.

In order to produce a good voice, and to speak with ease, keep erect, but not perpendicular, whether you stand or sit. The chest must be expanded and projected, but not in a constrained manner; the shoulders depressed and thrown back; the mouth must be well opened by lowering the under jaw, but without distorting the features. If the mouth be not sufficiently opened, the voice will not have full power; if too much, the features will be distorted; and in either case, the articulation and quality of the voice will be injured.

In speaking, as much depends on voice and manner as on the language and sense therein conveyed. A common-place sentiment well delivered, is more effective than choice ideas culled from profound thought and research expressed in a shambling or otherwise, frittering manner. Consequently, too little importance is given to the study of Elocution. Few people speak correctly. Without reference to grammatical errors or precision, not one person among ten thousand uses his or her voice properly and in harmony with the requirements of good taste and expression. There are absolute laws governing the whole ground which must be understood before a person is certain of giving force or a sensible meaning to words. Ideas are not necessarily only conveyed in words. Facial expression, action and pause are eloquent, and intermingled with words augmented by the culture of a finely modulated voice, give point, power and effect to the most common argument as to a priceless thought. Elocution means something more than learning to spout "I come not here to talk" in Rienzi's address to the Romans, which school-boys harped thread-bare; or cultivating a graceful prattle on Poe's Raven; or losing yourself in oral meditation in Hamlet's soliloquy "To be, or not to be?" It is to use voice and all functions which assist it properly.

Speak in your own natural voice. Do not assume an artificial one nor imitate another person's voice. That which sits well upon him,

and in fact, forms a part of his idiosyncrasy, will be unnatural if assumed by you. Seek to improve the good qualities of your own voice, and to correct its faults but still let it be your voice. Observe how you form those tones, which your judgement, after some practice, will tell you are natural.

Let your lips perform their proper part in articulating. Many persons open their mouths well, but scarcely move their lips, and consequently, although the voice produced may be good, the words are not distinct. Speak as it were, *further back*, but with the throat expanded, not contracted. You will thus produce a more sonorous voice, which will fill a large building, with less fatigue to you, than by speaking in the light, lip voice of ordinary conversation.

Take breath quietly. You can not speak well if you do not breathe correctly. The woman style of breathing only down to the second clasp on a corset bone will not answer the purpose. Respiration must be deep, strong and regular. The man breath in point of fact is the kind required. It is not out of place to state in this connection that while women continue to lace their waists there will be two classifications of breathing, the man breath and the woman breath. A man breathes down in the abdomen, which women are either too modest or too foolish to do. In this case the exception proves the rule. Women who toil at hard labor can not afford corsets, or short breaths. They respire like men, and how they can use their voices—when they scold? Some of them would embalm their names in glory if they could buy a stock of good ideas, if they have none on hand, and take the rostrum.

Society is made nervous with a collection of squeaky soprano voices which cultivation would reduce to the simple principles of chest tones, thereby giving a richness and meaning to common conversation that is now unknown.

Few people think of studying elocution unless they are stage or poetry struck. Steady going people do not imagine there is any use for them to speak properly, so long as they know how to dispose of the modes, tenses, numbers and cases of sentences. The real work is just begun upon the acquirement of that knowledge. Not for a moment is it advanced that every remark should be studied and precise.

The principles of elocution though well defined are so simple that they may become a second nature to those who will learn them, and then without thinking, conversation becomes concise, correct, to the point, graceful and artistic.

Avoid all gasping or drawing in of the breath with perceptible effort. Generally, the lungs will supply themselves with breath, if

you only give them time to do so, by pausing in the proper places. To hurry on, phrase after phrase, without allowing yourself time to breathe, is not only very disagreeable to your hearers, but highly injurious to your lungs. If you distress yourself, your hearers will feel your uneasiness. For so strong is the sympathy between the organs of speech and those of hearing, that the least uneasiness in one is immediately perceived by the other. Reading aloud, long continued, with the lungs but partially distended, is very injurious to these organs; it is apt to occasion a spitting of blood, which is often a precursor of pulmonary consumption. But reading aloud, with proper management of the breath, is a healthful exercise. Besides strengthening the muscles which it calls into action, it promotes the decarbonization of the blood, and consequently exerts a salutatory influence on the system.

Distinctness of articulation contributes more than mere loudness of sound. The quantity of sound necessary to fill even a large space, is smaller than is commonly imagined; and, with distinct articulation, a person with a weak voice will make it reach further than the strongest voice can reach without it. To this, therefore, every reader ought to pay great attention. He must give every sound which he utters, its due proportion; and make every syllable, and even every letter in the word which he pronounces, be heard distinctly; without slurring, whispering, or suppressing, any of the proper sounds.

An accurate knowledge of the simple elementary sounds of the language, and a facility in expressing them, are so necessary to distinctness of expression, that if the learner's attainments are, in this respect, imperfect, (and many there are in this situation,) it will be incumbent to carry him back to these primary articulations; and to suspend his progress, till he becomes perfectly master of them. It will be in vain to press him forward, with the hope of forming a good reader, if he cannot completely articulate every elementary sound of the language.

In order to express ourselves distinctly, moderation is requisite with regard to the speed of pronouncing. Precipitancy of speech confounds all articulation, and all meaning. It is scarcely necessary to observe, that there may be also an extreme on the opposite side. It is obvious that a lifeless, drawling manner of reading, which allows the minds of the hearers to be always outrunning the speaker, must render every such performance insipid and fatiguing. But the extreme of reading too fast is much more common; and requires the more to be guarded against, because, when it has grown into a habit, the errors are more difficult to be corrected. To pronounce with

proper degree of slowness, and with full and clear articulation, is necessary to be studied by all who wish to become good readers: and it cannot be too much recommended to them. Such a pronunciation gives weight and dignity to the subject. It is a great assistance to the voice, by the pauses and rests which it allows the reader more easily to make; and it enables the reader to swell all his tones, both with more force and more harmony.

Read conversational dialogues and dramatic scenes, which are effective means of breaking up monotonous and mechanical tones. Learn to read one character well, then another, then all; modulating the voice for the different characters.

Avoid all nostrums for "improving the voice." Many are highly injurious, containing opium or other deleterious drugs; and although they may at first to improve the voice, they will ultimately and permanently injure it. Exercise and temperance are the only sure strengtheners. Whatever improves the general state of the health will equally improve the vocal organs. Practice with moderation, and rest before the voice becomes fatigued. Do not load the stomach before speaking. Cravats should not be thick, as such weaken the vocal organs, nor worn so tight as to impede their action. But avoid a slovenly looseness. Snuff is very injurious to the voice.

Most vocal complaints arise from over exertion, or from too little practice. In the first case, rest—in the latter, daily practice will effect a cure.

True impressiveness is only to be given to words by uttering them expressively, that is, in tones expressing the feeling of the passage; in the pitch of the voice natural to the feeling or sentiment to be expressed; in the movement or degree of slowness or fastness appropriate to the words; and with that degree of force which is equal to the energy of the language.

These terms are frequently misapplied. It is a common blunder to confound pitch with power. A speaker is often said to have spoken in too low a tone to be heard, which is incorrect. High and low, refer to the degrees of pitch or acuteness and gravity of sounds, and loud and soft to the degrees of power. You may speak in a large room upon the lowest pitch of your voice, and be heard if you use sufficient power, and upon your highest pitch in a small room without annoying your auditors, if you use power only sufficient to fill the place.

By *tone* I mean that peculiar expression of voice which correctly indicates the feeling of the speaker, as a tone of grief, rage, despair, melancholy, confidence, arrogance, &c. Follow nature; consider how she teaches you to utter any sentiment or feeling of your

heart. Whether you speak in a private room, or in a great assembly, remember that you still speak, and speak *naturally*. As in pathology, so it is in oratory, *what comes from the heart goes to the heart*. Conventional tones and action have been the ruin of delivery in the pulpit, the senate, the bar, and on the stage. *Tone* is distinct from *quality* of the voice, or that peculiarity which distinguishes the speaker's idiosyncrasy. This *quality* should not be imitated by any one, for that which sits well upon one person will be unnatural in another of different characteristics.

Tone is of the highest importance; it is the great secret of powerful delivery. There is as great a difference between a fine passage read in expressive tones and in the usual conventional tones adopted by most readers, as there is between an air of Handel sung by Jenny Lind and the most common-place vocalist.

Pitch, movement and force, are also of great importance. The four form infinite variety for the expression of feeling and sentiment, and are to be acquired to a great degree by study and practice. The highest degree of expression in *tone and force* are the prerogatives of genius: but even then, polish is required to approach perfection.

We can raise our voice at pleasure to any pitch it is capable of; but it requires great art and practice to bring the voice lower when it is once raised too high. It ought, therefore, to be a first principle rather to begin under the common level of the voice, than above it.

If you are naturally weak in voice, or through habit have fallen into a weak utterance: read or speak daily, and if possible, in a large room, gradually increasing the power; for the method of increasing by degrees is easy in this as in everything else, when sudden transitions are impracticable; and every new acquisition of power will enable you the better to go on to the next degree. When you have attained that loudness beyond which you cannot go without forcing your voice, there stop, and in that, or a little under that degree, practice for some time, but not until fatigued.

Every person has three pitches in his voice, the high, the middle, and the low one. The high, is that which he uses in calling aloud to some person at a distance. The low, is when he approaches to a whisper. The middle, is that which he employs in common conversation, and which he should generally use in reading to others. For it is a great mistake to suppose that one must take the highest pitch of voice, in order to be well heard in a large company.

A speaker may render his voice louder, without altering the key: and we shall always be able to give most body, most persevering force of sound, to that pitch of voice to which in conversation we are accustomed. Whereas by setting out on our highest pitch or key, we certainly allow ourselves less compass, and are likely to strain our voice before we have done.

The middle pitch of the voice should first be strengthened, then the lower and higher pitches. Take particular care not to raise the pitch of voice, but only to add power. If you have the opportunity, practice in the open air, or on the sea-shore, and with the face to the wind. When the voice has acquired considerable power, occasionally speak aloud while walking up an ascent.

Great attention should be given to the cultivation of the lowest notes of the voice. Few can use them with distinctness. The whisper of Mrs. Siddons was distinctly heard in the remotest part of huge theatres, and produced a greater effect than the loudest bawl of those who tore passion to tatters, to the rags, to split the ears of the groundlings. Although the higher notes are not so often required as the middle or lower, they must be perfectly under command. Nothing can be worse in a public speaker than the breaking or changing of his "big manly voice," to a "childish treble," when it should rouse like a trumpet.

Proportion the loudness of your voice to the size and peculiarities of the place, so that you neither fatigue yourself and annoy your audience by unnecessary loudness, nor remain unheard by many, by using too little power. In echoing buildings, be very distinct and slow: make frequent and long pauses; be as smooth as possible: use little power and attend to the returning sound. Study the peculiarities of the place in which you have to speak either by practicing there or observing another speaker, and from different parts of the building.

Faults in articulation often ascribed to some defect in the organs of speech, are generally the consequence of carelessness or bad example. Not one in a thousand cases of defective articulation, proceeds from any natural defect or impediment. When Demosthenes first spoke in public, he could not even pronounce the first letter of his art, Rhetoric; and, to this day, people are told that this was a natural defect in his organs; but had that been the case, it would have been impossible that he ever should have corrected it, which he did by indefatigable pains. In several countries and counties the natives cannot pronounce certain letters.

It would be strange to suppose that all those people were born with a peculiar defect in their organs, when the matter is so plainly to be accounted for, upon the principle of imitation and habit.

Parents should assist their children in their first attempts to articulate words; and make them proceed regularly, in the formation of such sounds only as are most easy, and require least exertion of the organs. By suffering them to try to pronounce any words whatever, or even often urging them to speak such as are too difficult, they cause false articulation.

Writers on elocution have frequently attempted to describe the formation of various articulate sounds, for the benefit of those whose articulation is imperfect; but it is almost impossible to clearly describe the formation by words, and engravings show but part of the process. The best method of correcting defective speech, when not arising from organic defect, is to imitate the pupil's mode of pronouncing to show him what is wrong, and then to pronounce the word correctly, to show him by the movement of your own mouth how he should speak. Defective articulation frequently arises from endeavoring to speak too fast. Time is not given for the organs to form the correct sounds, and habit confirms the fault. Children ought not to be allowed to repeat their lessons in a hurried manner, either while committing them to memory, or repeating them to the teacher. Mrs. Siddon's first direction to her pupils was, "Take time." Where there is a uniformly rapid utterance, it is absolutely impossible that there should be strong emphasis, natural tones, or good elocution. Aim at nothing higher, till you can read distinctly and deliberately.

"Learn to speak slow, all other graces
Will follow in their proper places."

The best method of correcting or preventing careless articulation, is to repeat a few words daily, loudly and distinctly, taking them promiscuously from your reading lesson, and attending wholly to pronouncing then well, without any regard to the context. If you pronounce any particular sound amiss, let words containing it predominate, but do not utter too many of these successively. Speak the words in various pitches, tones, rates of utterance, and degrees of force. Write down all the words you are in the habit of mispronouncing, and read them over two or three times daily until corrected. After a time read over the list again, to ascertain whether the correct pronunciation has been acquired.

Stammerers instead of speaking immediately after *inspiration*, as they should do, often attempt to speak immediately after *expiration*, when of course they have no power to speak. This is as absurd as trying to blow a fire with an empty bellows. In singing, the lungs are kept well inflated, and there is no stuttering. The method of cure is—to keep the lungs well filled, to draw frequent long breaths, to speak loud, and to pause on the instant of finding embarrassment in the speech, taking a long inspiration before you go on again.

It is not easy to fix upon any standard, by which the propriety of pronunciation may be determined. A rigorous adherence to etymology, or to analogy, would often produce a pedantic pronunciation of words. The fashionable world has too much caprice and association

to be implicitly followed. If there be any true standard of pronunciation, it must be sought for amongst those, who unite the accuracy of learning with the elegance of polite conversation.

The instance of bad pronunciation which is most common, and therefore requires particular notice, is the mis-application of the aspirate *h*. This defect sometimes occasions ludicrous, and even serious mistakes. It is an omission which materially affects the energy of the speaker; the expression of emotions and passions, often depending upon the vehemence with which the aspirate is uttered.

In the majority of words containing the letter *h*, either at the beginning, middle, &c., the *h* should be aspirated.

In the following words, *h* is silent;—heir, heirloom; herb, herbage; honest, honestly; honor, honorable, honorably; hospital; hostler; hour, hourly, humorist, humorously; and their other derivatives. The *h* in *humble* was formerly silent, but it is now aspirated. *Humble pie* is an incorrect spelling of *umblepie*, a pie made of umbles, a plural noun, meaning a deer's entrails; the *h* is a wrong spelling, and should be omitted.

The *h* in the following words, is silent, though not initials—asthma, dishabille, isthmus, rhapsody, rhetoric, rheumatism, Rhine, rhinoceros, rhomb, rhubarb, rhyme, rhythm, Thames, Thomas. Also in such words as—ah, catarrh, Micah, Sarah, &c.

Many omit the aspirate, not only at the beginning of words, but after the *w*, as in *where*, &c.; and in the middle of words, as in *forehead*, which they mispronounce *fored*, instead of *forehead*; in *abhor*, *behold*, *exhaust*, *inhabit*, *unhorse*, &c. Others not only omit the aspirate where it should be sounded, but aspirate where there is no *h*, or where it should be silent, as *hend* for *end*, &c. This is the grossest fault.

Be careful not to mistake loudness for aspiration. Hold up the finger a few inches from the mouth, and pronounce any word containing the *h*. If you aspirate, you will feel the breath against your finger, but not if you merely speak louder.

Many often substitute the sound of *u* for *v*, and *v* for *w*. To cure this, often repeat a few words beginning with or containing the *v*, and bite the under lip while sounding the *v*, until the letter be well pronounced; then repeat words beginning with or containing the *w*, which must be pronounced by a pouting out of the lips, without suffering them to touch the teeth. *V* is formed by pressing the lower part of the upper teeth against the inside of the lower lip.

R has two sounds—the strong vibratory *r*, heard at the beginning of words and of syllables, as in *rage*, *error*; and the smooth *r*, which is heard at the termination of words, or when it is succeeded by a consonant. The first is formed by jarring the tongue against the roof of

month, near the fore teeth; and the second by a vibration of the tongue near the root against the inward region of the palate. In some parts of Ireland, the *r* before the final consonant, as in *card*, is pronounced with the force of the commencing *r*, accompanied by a strong aspiration at the beginning of the letter; whereas in England, and particularly in London, it is entirely sunk, and the word sounds as if written *caud*. The Scotch frequently give it with more roughness at the termination than at the beginning. But the sound they give at the commencement is not the English terminational sound; it is a negligent and imperfect quivering of the first English *r*. In such words as *thorn*, *worm*, many of the Scotch as well as the Irish sound the *m*, as if they formed a separate syllable. Many persons, from indolence or inattention, instead of quivering the tip of the tongue in this letter, give it a burring sound by quivering the epiglottis. In looking into the mouth of these persons, on desiring them to sound *r*, the tongue is seen thrust behind the lower teeth; by causing them to lift up the tongue, balance it in the mouth, and then breathe strongly, they will frequently at once give the true sound of the letter. The difficulty afterwards lies in teaching the terminational *r*, which they will for a time give with the old sound; in such cases they should use the first *v*, though it is harsh, and soften it gradually.

Give full expression to the words by pronouncing them slow or fast, as may be proper, and giving each letter which is not silent, its due sound. The English language is most expressive if properly spoken. It abounds in words which seem to paint things for which they stand. We are apt to slur the vowels in long words where they are of most use. The consonants may be styled the bones of the language, and the vowels its flesh. As for perfect beauty of form in the human figure, both are required, so are they to beauty of sound in a language. The English language is in this respect nearer to perfection than any modern tongue, and next after the Greek. I mean in sound, for our language is not the same in sound, when well spoken, as it looks upon paper.

Consonants should not be preceded or terminated by any confused sound of their own. Thus: *s*—*such*, *this*—*s*.

Expression does not reside in the mere letters which compose the word; it depends on the due force given to them in utterance. No letter so harsh, which may not be softened; so strong, which may not be weakened; and *vice versa*. The long may be shortened, and the short lengthened. Whenever the power of the consonants is particularly suited to the expression, their sound should be enforced; when otherwise, softened.

As Shakespeare says, "Speak the speech I pray you, as I pro-

nounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the the town crier had spoken my lines," By 'trippingly on the tongue,' he means the bounding from accent to accent; tripping from syllable to syllable, without resting on them; and by 'mouthing' is meant, dwelling upon syllables that have no accent, and ought therefore, to be uttered as quickly as is consistent with distinct articulation; or prolonging the sounds of the accented syllables beyond their due proportion of time.


Do not depend on the punctuation, for the pauses in speaking, and the points in writing, are distinct; pauses belonging to the delivery of a sentence and points to it's grammatical construction. The punctuation is usually made by the printer, according to rule, few authors paying any attention to it. Divide the sentence into groups of words, and pause at each group thus:—"To be—or not to be—that is the question—whether—'tis nobler in the mind—to suffer the slings and arrows—of outrageous fortune—or to take arms—against a sea of troubles—and by opposing—end them." The Kemble School pronounced whole sentences without a pause, frequently causing the words to be weakened for want of breath. This style has a monotonous grandeur analogous to a vast building without architectural divisions, as a large pyramid. The Macready School paused at almost every word, giving undue force to many words. This style had a monotonous smallness. These actors were great despite their artificial styles. Each phrase should, by having it's pause, be simply distinct, and form a part of one grand whole.

The following passage from the Tragedy of "*Isabella*," by T. Southern, is one of great beauty:

"Sooner or later, all things pass away,
And are no more. The beggar and the king,
With equal steps, tread forward to their end:
The reconciling grave
Swallows distinction first, that made us foes;
Then all alike lie down in peace together.
When will that hour of peace arrive for me!
In heaven I shall find it;—not in heaven
If my old tyrant father can dispose
Of things above. But there his interest
May be as poor as mine, and want a friend
As much as I do here!"

At this point we will also give a quotation from the Tragedy "*The Serf*,"* by Talbot. It has the merit of being not only poetical, but true.

E'en as a picture, while the canvass yet
Is unprepar'd, lives in the painter's eye
Distinct in it's gradation from the sharp foreground,
Each distance finely stealing from the next.

 Published by A. D. Ames.

"Till all are melted in the dim horizon,—
 So is the life of man, or ere his birth
 Mysteriously shadow'd forth by fate,
 Through every stage; and all that intervenes
 Between the earliest wail and dying groan,
 Is merely coloring.

Let the length of the pause be proportioned to the connection between the groups; the more distant the groups, the longer should be the pause, and *vice versa*. Thus the phrases or groups of word become distinct to the ear as the groups in a good picture to the eye.

Pause should ever be proportioned to quantity. As longer quantity is given, the pause between the words, and particularly between the *logical* words, or different thoughts, should be lengthened. It is a common fault, in the endeavor to be more deliberate in the pronunciation, the pauses only, or the quantity only, is lengthened.

The correct reading of a passage frequently depends on a pause as in the following speech of Shylock:—

"Signor Antonio, many a time and oft
 In this Rialto you have rated me
 About my monies and my usances;"

which was read by Henderson, thus;—

"Signor Antonio, many a time—and oft
 In the Rialto," &c.

which agrees with the previous passage:—

"And he rails
even there where merchants most do congregate,
 On me, my bargains, and my well-won thrift,
 Which he calls interest!"

A pause for effect may often be made when a pause is not required. The full power of expression of the voice should be concentrated upon the following word, thus—"yet what to me, is the quintessence of—*dust*." "It is a tale, told by an idiot, signifying—*nothing*."

A succession of pauses and concentrations each increasing in force to a climax is exceedingly effective, but must be used sparingly, and in only high-wrought passion.

Pauses are not only necessary, in order to enable the speaker to take breath without inconvenience, and hereby preserve the command of the voice, but in order to give the hearer a distinct preception of the construction and meaning of each sentence, and a clear understanding of the whole. An uninterrupted rapidity of utterance is one of the worst faults in elocution. A speaker, who has this fault, may be compared to an alarm bell, which, when once put in motion, clatters on till the weight that moves it is run down. Without pauses, the the spirit of what is to be delivered must be lost, and the sense must

be confused and may even be misrepresented in a manner most absurd and contradictory. There have been recitators, who have made Douglass say to Lord Randolph :—

"We fought and conquered ere a sword was drawn.
An arrow from my bow had pierced their chief," &c.

"We fought and conquered—ere a sword was drawn,
An arrow from my bow had pierced their chief," &c.

A mechanical attention to punctuation has, perhaps, been one cause of monotony, by leading the reader to a uniform cadence at every full period.

It is allowable, for the sake of preparing the audience of what is to follow, sometimes to make a very considerable pause, where the grammatical construction requires none. In doing this, however, it is necessary, that, upon the word immediately preceeding the pause, the voice be suspended in such a manner as to intimate to the hearer that the sense is not completed. The power of suspending the voice at pleasure is one of the most useful attainments in the art of speaking; it enables the speaker to pause as long as he chooses, and still keep the hearer in expectation of what is to follow.

Garrick's power of suspending the voice is well described by Sterne:—"And how did Garrick speak the soliloquy last night? O, against all rule my lord—most ungrammatically! Betwixt the substantive and the adjective, which should agree together in number, case, and gender, he made a breach thus,—stopping as if the point wanted settling; and betwixt the nominative case, which your lordship knows should govern the verb, he suspended his voice in the epilogue a dozen times, three seconds, and three fifths by a stopwatch, my lord, each time.—Admirable grammarian! But in suspending his voice—was the sense suspended likewise? Did no expression of attitude or countenance fill up the chasm?—Was the eye silent? Did you narrowly look?—I look'd only at the stopwatch, my lord. Excellent observer!"

There are in every sentence certain words, which have a greater share in conveying the speaker's meaning than the rest; and are, on this account, distinguished by the forcible manner in which they are uttered. This stress, or emphasis, serves to unite words, and form them into sentences. By giving the several parts of a sentence their proper utterance, it discovers their full import to the mind of the hearer. It is in the power of Emphasis to make long and complex sentences appear intelligible and perspicuous. But it is necessary, that the reader should be perfectly acquainted with the exact construction and full meaning of every sentence which he recites. Without this it is impossible to give those inflections and variations to the voice, which nature requires; and it is for want of this previous

study, more perhaps than from any other cause, that we so often hear persons read with an improper emphasis, or with no emphasis at all; that is with a stupid monotony. It can only be the effect of close attention and long practice, to be able, with a mere glance of the eye, to read any piece with *good emphasis and good discretion*. In speaking, we scarcely ever fail to express ourselves emphatically, or to place the emphasis correctly, because we understand what we say.

Emphasis is in reading, what coloring is in painting. It is a common mistake to think that *one* word in a sentence should be emphasized, and that emphasis is merely giving a certain stress to that word; whereas, some sentences do not need any emphasis, while in others two or more words ought to be emphasised. Also, the *degree of stress* to be given to a word varies from the slightest tint, as it were, to the most intense coloring, according to the ground-work of the subject. To correctly proportion the degree of emphasis to a word is one of the most important points in reading. Every one can correctly emphasize by understanding and feeling the meaning of that which he reads, as a good painter can color correctly; but to give all the varied degrees of emphasis in reading, and the thousand of tints in a fine picture, can only result from the acute judgment, cultivated taste, deep feeling, and last, not least, constant and persevering practice.

“A countenance more in Sorrow, than in Anger.”

In some sentences the antithesis is double, and even treble; this must be expressed in reading, by a corresponding combination of emphasis. The following instances are of this kind:—

“To err is human; to forgive divine.”

“Better to reign in Hell, than serve in Heav’n.

“He rais’d a mortal to the skies;
She drew an angel down.”

When any term or phrase is used to express some particular meaning, not obviously arising from the words, it should be marked by a strong emphasis; as:—

“To BE, content his natural desire.”

Paraphrasing, or drawing out the signification of emphatic words, or hanging the words we are accustomed to emphasize, to another of the same import, is the best guide where the sense is not quite clear.

Avoid emphasizing too many words. It is only by prudent reserves in the use of them, that we can give them any weight. If they recur too often; if a speaker attempts to render everything which he says of importance, by emphasis, we soon pay little regard to them. The same applies to action.

Read verse as you would prose, avoiding all sing-song and dwell-

ing upon rhymes. Let every syllable have the same accent, and emphasize the same words as in prose. The accent may be changed when the ear would be more annoyed with the harshness of the verse, if the right accent were preserved, than with a wrong accent which preserves the melody of the verse. Where a word admits of some diversity in placing the accent, the verse ought to decide; but when the poet has contrived that his numbers shall be harsh, in order to correspond to the idea they suggest, the common accentuation must be preserved.

Do not pause at the end of a line (verse) unless there be a pause in the sentence. The best pronouncers of tragedy have never observed this pause. The numbers of the verse, the dignity of the language, and an inversion of the common order of the words, constitute the verse.

All verse requires a stated regular march of the syllables, and it is in this *march* that the grandeur and beauty of the verse consists. In reading blank verse, care must be taken to steer between the one extreme of ending every line with a pause, and the other, of running one line into another more rapidly than if they were prose, as some do in seeking to avoid the fault.

In reading rhymed verse, where rhymes recur at regular intervals, and are well defined, as in Campbell's "Hohenlinden," do not dwell upon them, but read the rhymes smoothly. They will shew themselves. Where the rhymes recur at irregular intervals, as in Dryden's "Alexanders' Feast," or well defined slightly dwell upon them.

Action is important to the orator, but it is an error to suppose that the ancients considered it the most important requisite in speaking. This mistake has probable arisen from a common mistranslation in the anecdote related both by Cicero and Quintilian. "When Demosthenes was asked what was the first point of eloquence, the second, and the third, he answered, 'Action, action, action.'"—*Guthrie's Cicero*. *Actio*, with the Romans, comprised the general delivery, or what is now styled elocution; and *elocution*, the choice of words, or diction. Dr. Blair, in giving the anecdote, translates *action* delivery. That this is the true meaning is evident; for Cicero in a succeeding paragraph says "But as to the advantages and excellency of *action*, the chief and most desirable line is a good voice."

It has been said that action should not be practised, but that if the speaker be in earnest the action will follow. True, but it will frequently be faulty. The action which we use in public, if we are in earnest, will often be different to what we used when practicing, but that exercise will improve our involuntary gestures.

Observe the attitude and actions in paintings, and sculpture, and of actors and orators. Adopt those that are expressive and suit you. Those that sit well on one person may appear absurd when used by another of different personal characteristics. Practice attitudes and actions by themselves without words, in the same manner that a singer practices vocal expression apart from songs, and a dancer practices steps and positions apart from the dance of which they form parts. In speaking, let the action rise impulsively, and if you feel naturally, it will be the proper action, and come in the right place. From having been practiced it will be well executed.

Support the body on one foot—generally the left—so firmly, that the other can relieve it promptly and easily. Let the right foot be a few inches outwards. Always face the audience, and brace the figure proportionately to the energy of the language. The head should be held in an erect and natural position, neither dropping on one side, nor thrown back. Do not shake or nod the head frequently, toss it violently, or agitate the hair by rolling it about. The hair should not be allowed to cluster or hang over the forehead. Keep the elbow from inclining to the body. Avoid swaying your body from side to side.

In all motions of the limbs, the movement ought generally to proceed from the superior part; that is, from the shoulder, not the elbow; from the thigh, not the knee; from the knuckle, not the finger joint; otherwise the movement will be angular and ungraceful. Sometimes angular actions are natural.

The hands are capable of great expression, and ought not to be covered. The right hand should perform the principal and greater number of gestures. Its action should be more forcible than that of the left. Each arm may perform similar gestures when the body of the speaker is presented towards the person addressed precisely in front, but not otherwise; for one arm would conceal the other. Never mark a single idea or word with more than one gesture. Action must be modified by the costume.

Changes of action must accord with the language. Sometimes the transition must be instantaneous; at other, modulating through other gestures. The calmer the language, the slower should be the movements; and *vice versa*.

Direct your eyes to those you address, unless the subject requires them to be raised, etc. Never use any gestures merely for the display of the person, or of some ornament. Never arrange your dress while speaking.

In painting descriptions by gestures, great judgment is necessary. In some cases, a most powerful and natural effect may be produced; whilst in others, descriptions realized would be most ridiculous.

Generally, the voice, features, and limbs should simultaneously express the same passion or thought. Sometimes the action should precede the voice, as in ill suppressed feeling.

Decision of action is more important than grace. The most ungraceful action if decided, will be more effective than the most graceful without decision. The two are seldom combined in their highest degrees.

Study repose; without it, both in action and speech, the eyes, ears, and minds of the audience, and the powers of the speaker, are alike fatigued.

The language of passion is uniformly taught by Nature, and is everywhere intelligible. It consists in the use of tones, looks, and gestures. When anger, fear, joy, grief, love, or any other passion is raised within us, we naturally discover it by the manner in which we utter our words, by the features of the face, and by other well known signs. The eyes and countenance as well as the voice, are capable of endless variety of expression, suited to every possible diversity of feeling, and with these the general air and gesture naturally accord. The use of this language is not confined to the more vehement passions. Upon every subject and occasion on which we speak, some kind of feeling accompanies the words; and this feeling, whatever it may be, has it's proper expression.

It is an essential part of elocution, to imitate this language of Nature. But precept can afford little assistance. To describe in words the particular expression, which belongs to each emotion and passion, is wholly impracticable. All attempts to enable men to become orators, by teaching them, in written rules, the manner in which the voice, countenance, and hands, are to be employed in expressing the passion, must from the nature of the thing, be exceedingly imperfect, and consequently ineffectual.

Therefore, observe the manner in which the several passions and feelings are expressed in real life; and when you attempt to express any passion, inspire yourself with that secondary kind of feeling which imagination is able to excite; and follow your feelings with no other restraint than "this special observance, that you o'er step not the modesty of nature."

Study not only the the effect of the passions, but also their effect on your own face, that you may distinguish those which become, from those which distort it. Distinguish the difference between an alternation of the features expressing the feelings, and the grimaces that attend a play of the muscles.

Take care not to work yourself up to tears; yet if they flow natrally do not attempt to stop them. When tears flow naturally they effect powerfully.

Above all, be in earnest. When the Bishop of London asked Betterton, "What could be the reason that whole audiences should be moved to tears, and have all sorts of passions excited, at the representation of some story on the stage, which they knew to be feigned, and in the event of which they were not at all concerned; but that the same persons should sit so utterly unmoved at discourses from the pulpit, upon subjects of the utmost importance to them, relative not only to their temporal, but also their eternal interests?" he received from the tragedian this memorable reply, "My Lord, it is because *we are in earnest.*" But before resigning yourself to the sway of your feelings, be sure that you have the power of guiding and correcting them when they are growing impetuous. "For in the very torrent, tempest, and (as I may say) the whirlwind of passion, you must acquire and beget a temperance, that may give it smoothness."

Do not mistake loudness for intensity. Intensity relates to passion or feeling; loudness to amount of voice. The former should be proportioned to the language; the latter to the size of the place. Their difference is that of passion and rant, nature and extravagance.

Let there be variety in the pitch of your voice, high, low, &c., according to the nature of the language—variety in the tones, every feeling being expressed by its natural tone, as the tone of anger, grief, &c.—variety in the degree of force given to each phrase, according to its importance—variety in the movement, slow, fast, &c., according to the subject: but let all this variety be used only as required by the language, and never merely for the sake of display.

All public speaking and reading, but especially acting and reciting, must be a little heightened above ordinary nature, the pauses being longer and more frequent, the tones stronger, the action more forcible, and the expression more highly colored. It should be the same in quality, but larger in quantity. The greater number of the auditors being at a distance, it must have stronger touches and greater light and shade than would be correct or necessary for a near view alone, but yet be so moderated as not to disgust the nearest auditors by gross exaggeration—as a statue or picture, placed at a distance, must be larger than life, but yet a perfect resemblance; the features must be colossal, but not different.

Action should not be used in ordinary or scriptural reading impassioned language where the reader, for the time is in the place of the author, or in reading from a MS. address, as a sermon, speech, &c., a moderate amount of action may be used, but it must be impulsive.

In reading, the book should be held in the left hand, a few inches from the body, and as high as the center of the breast, the face being nearly perpendicular. It should not, however, be held so high as to prevent the audience from seeing the reader's mouth, as the voice would thereby be more or less obstructed, and the expression of the features partly concealed. The head should neither be thrown back, nor bent forward, but be easily erect. If you stand before a desk, stand at such a distance from it, and let the desk be of that height, that you can see to read without stopping. If your sight be not good, it will be better for you to wear spectacles than to stoop to see. The fingers of the right hand may hold the margin of the book lightly, so as to be ready to turn over the leaves, or they may be placed just below the line the reader is pronouncing, to aid him in keeping his place.

The eyes should occasionally be directed from the words of the discourse to the audience.

It is impossible for any one, however gifted, to become a finished elocutionist, without considerable study and practice. It, perhaps more than any other art, depends on the latter, without which, theory will be unavailing.

In practice, do not pause to correct a fault, or a habit of hesitating and correcting, often unnecessarily, will be formed. Finish the sentence, and then speak it again. In public, correct a fault, if palpable, but not otherwise.

Let the length of the passage you select for practice be proportioned to the time you can devote to it, so that you can repeat it twice or thrice during the time. At first, study well every sentence, speaking carefully; afterwards, with more spirit. Before the passage becomes wearisome, select another, and after a time recur to the former. If you have more time than you can exercise without becoming fatigued, practice a portion in subdued manner, but with distinct articulation, expression, &c.

The ancients had a method of practicing, styled "the silent preparation of the voice." Cresolinus illustrates it by a story from Plutarch:—"A barber at Rome had a magpie, possessing great imitative talents. The funeral procession of a rich citizen stopped near the barber's shop, and a solemn piece of music by trumpet was performed. For three days afterwards the magpie kept such profound silence, that it was feared his ear had been stunned by the trumpets, and that his talent and voice were lost; but after this long silence, to the admiration and astonishment of all, he began to imitate perfectly the whole music; so that his three days' silence," Plutarch observes, "arose from his mentally practicing the music."

Mrs. Siddons, Garrick, and many eminent orators pursued the same method.

In committing to memory, first read the whole passage; then learn the first sentence or paragraph; then the second; then join the latter to the former, and so on to the end—always going back to the first line. If very long, divide into sections, and learn one at a time in the above manner. Learn aloud, but in a subdued voice. Night is the best time for committing to memory. If you have been imperfect in the words of a speech, &c., read them over two or three times the same day or night, and they will be fixed in your memory the next morning.

Endeavor to learn something from every one, either by imitating, but not servilely, what is good, or avoiding the bad. Remember that trifles make perfection, and that perfection is no trifle.

Never read a speech if you can avoid it. Use notes to refer to, if you cannot dispense with all aid. To impart to the delivery of a written discourse something of the vivacity and interesting effect of real, earnest *speaking*, the reader must draw off his mind as much as possible from the thought that he is reading, and from too much thought respecting his utterance; he must fix his mind as earnestly as possible on the matter, and strive to adopt as his own, at the moment of utterance, every sentiment he delivers. Children should be early accustomed to read as they speak, and to give up, as much as possible, purely *mechanical* reading.

Frequently recite compositions from memory. This method has several advantages. It obliges the speaker to dwell upon the ideas which he is to express, and hereby enables him to discern their particular meaning and force, and gives him a previous knowledge of the several inflections, emphasis, and tones, which the words require; by taking off his eyes from the book, it in part relieves him from the influence of the school-boy habit of reading in a different manner from that of conversation; and it affords greater scope for expression in tones, looks, and gestures." Such recitation, as the great Lord Clarendon says, is, "the best and most natural way to introduce an assurance and confidence in speaking with that leisure and tone of pronunciation that is decent and graceful, and in which so few men are excellent, for want of information and care when they are young."



A FEW USEFUL HINTS TO AMATEUR COMPANIES.

—:O:—

BY A. D. AMES.

There are at the present time so many Amateur Companies throughout the U. S., that a few words of instruction to them will not be amiss. There is no class of amusements which are so entertaining to young people, as Amateur Theatricals. In addition to the amusement it affords, it is one the best methods known to the writer of giving that confidence so much needed by all young people when it becomes necessary for them to speak and act in public.

An Amateur Company should consist of about eight to ten gentlemen and three to five ladies, and should they wish for a Constitution and By Laws, the following will be found about what is needed:

ART I.—NAME.

This association shall be called.....

ART II.—OBJECT.

For the mutual benefit of its members. Advancement in the Art of Acting, and Elocution.

ART III.—OFFICERS.

The officers shall consist of stage manager, business manager, secretary, treasurer, prompter and property man.

ART IV.—DUTIES OF OFFICERS.

Sec. 1st. It shall be the duty of the stage manager to preside at all meetings of the club, to direct rehearsals, distribute parts in the plays, and with the business manager to select plays for representation, and to make out a list of properties.

Sec. 2nd. It shall be the duty of the business manager to attend to all the business that may arise in the course of giving public representations, such as renting rooms, halls, ordering printing, plays, etc., and should it happen that the stage manager is absent from a regular meeting to preside in his absence.

Sec. 3rd. It shall be the duty of the secretary to keep full and complete records of the proceedings of the club.

Sec. 4th. It shall be the duty of the treasurer to safely keep all funds of the club, and pay the same only on order of the business manager and secretary.

Sec. 5th. It shall be the duty of the prompter to prompt the actor when performing and to be present at all rehearsals whenever the attempt is made to recite the part without the aid of the text.

Sec. 6th. It shall be the duty of the property man to procure the properties, as made out by the stage manager.

By-Laws, etc., can be added to the foregoing as may be deemed advisable, but it is recommended that there be as few laws, etc., as possible, as in the writer's experience he has found that they are more liable to make trouble with a company, than they are to assist in the transaction of the business of the organization.

The first officer to be elected is your stage manager, who is also to act as president of the club, when they met for the transaction of business. It may be said here, that the success of the public performances of the club depend to a great extent upon this stage officer. For this position, then, use your best judgement. He should be thoroughly familiar with the plays to be presented, and with stage business generally; one who has a large stock of *patience* and all in all a good actor. It will be better for the company if this officer does not take part in public performances. It rests with this officer to assist the business manager to select proper dramas for representation, and to distribute the parts to the best of his own judgment, using no partiality with his fellows, not giving a special friend the leading characters, but to distribute them in all cases, to those who can do them the best justice. Some players are adapted to a certain line of characters, which as far as possible should be given them.

The stage manager should be firm in his office and should never change a part when once given out, unless positively necessary.

The second officer to be elected is business manager. This officer should have complete control of all business connected with the club, and should be a good business man.

The property man should use the greatest care in procuring properties and should have everything in readiness at the last rehearsal.

To the members of the club who take the active parts on the stage:—Submit to the decision of your stage manager in all cases with grace. No matter if his decision is different from what yours would be under the same circumstances. Keep your temper, and if you are cast for a small part take it with pleasure, play it to the best of your ability, and if you merit longer parts rest assured you will get them in due season. The part of a servant well played is much more to your credit than that of a leading part poorly played.

The first rehearsal should be a reading one, *i. e.*, the parts should be read from the play book. The actors getting their positions merely, but all subsequent ones should be from memory, and should be perfect. Above all things do not ever go upon the stage before an audience with your part half committed to memory.

There are two rules every amateur should bear in mind, the key to all success:—

1st. Have your part perfectly committed to memory.

2nd. Speak loud enough to be heard in all parts of the audience room.

It will make no difference how well you may understand elocution and the rules of it, unless you can easily be heard in all parts of the audience room all your efforts will be in vain.

In choosing plays do not take long or difficult plays with elaborate costumes and scenery. Instead, choose a play adapted to the ability of the members of your company, then your entertainments will be successful.

THE END.

Ames' Select Recitations; No. 1.

FOR SCHOOLS, HOME AND LITERARY CIRCLES, AND
ALL KINDS OF ENTERTAINMENTS.

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—PRICE 15 CENTS EACH.—

➡ Uncle Zachary of Vermont. ⚡

A Comedy-drama in 2 acts, by Bert C. Rawley, author of "Uncle Jed's Fidelity, The Freeman Mill Strike, Trixie, Our Summer Boarders, Stupid Cupid, Andy Freckles, Badly Mixed, etc.." for 5 male and 2 female characters. Costumes modern. Time of playing 1 hour and 40 minutes.

SYNOPSIS OF EVENTS.

ACT I.—Phillip Buckley's law office—Jasper imparts a secret and Freemont receives a note—A social discussion in the legal sanctum—Folsom discovered—"Forgery, eh!"—Phillip surprised—Jasper in hard luck—Uncle Zachary arrives, likewise aunt Amanda, band boxes, etc.—"I'm completely flustered"—Folsom puzzles Zachary—"I don't 'zactly like his looks!"—An interrupted tete-a-tete—Folsom accuses and Winifred resents an insult—A business transaction—A dastardly plot—Jasper earns a "dollah"—The missing wallet—Freemont accused—Zachary proves a true friend—"Go! go quick afore I blubber right out!"

ACT II.—Phillip Buckley's home—Aunt Amanda gossips a little—Zachary reviews the "Exhibition"—"Thay wuz electricity too"—Zachary has more suspicions and imparts them to Phillip—"Taint no crime to win a woman's heart, Phil"—Amanda writes a letter home—Jasper in holiday attire—Father and daughter—A confession—Francis and Winifred—"Mr. Freemont is a gentleman and you are the opposite"—Freemont returns—"I intend to give myself up!"—Winifred warns Freemont—"I mean that I love you Winifred"—Francis in a new role—Jasper implicates Francis and frees Freemont from guilt—"Dat's de trufe"—A bit of forgery—Francis disgraced—Lawrence vindicated. Price 25cts.

Pete Beetroot; —OR— Jigs, Jags and Jingles.

A farce in 1 act, by L. E. Chenoweth, C. M. A., for 2 male and 2 female characters. Time of playing, 30 minutes. A side-splitting negro eccentricity in which Pete Beetroot, working for thirty cents and two dollars change, who plays several parts; Hamlet Footlights, a half-crazy actor, and January and February March, two military maids, contrive to get so mixed up as to produce a whirlwind of the heartiest fun. A sure winner for amateurs as well as professionals. Everything new and sparkling. Not a dry line in the sketch.

Price 15cts.

TRIXIE;

—OR—

The Wizard of Fogg Island.

A drama in 3 acts by Bert C. Rawley, for 6 male and 3 female characters. Costumes to suit characters. Time of playing, 1 hour and 30 minutes.

SYNOPSIS OF EVENTS.

ACT I. *Scene I.*—Webber mansion—Mr. and Mrs. Webber discuss the future welfare of their son, King—King and Jennie return from a pleasure trip—The Wizard's prediction—Anthony Webber makes a discovery—The secret—"There is only one witness to my crime!"—A glimpse of the past—The fatal card—"I must find a way of escape." *Scene II.*—Fogg Island—The Wizard's cave—Little Trixie—A song brings fond memories—A discontented lady—A father's good advice—An Irishman's idea—The lost locket—The loser loses his head. *Scene III.*—Webber mansion—Terry and Penny Ante have an interview—Surprised—Father and daughter—The sacred promise—The living witness—The Wizard appears.

ACT II. *Scene I.*—Wizard's cave—Terry and Penny arrive—Penny's libber out of order—The Wizard's soliloquy—Trixie and the wounded man—The dismay of the Wizard—King Webber—Terry is puzzled—Clifford Ellison arrives—His resolve—A glimpse of the past—"Who is this man?"—The attempted murder—Trixie on deck—Foiled. *Scene II.*—(Lapse of one month)—Webber's mansion—Penny's disordered libber—Terry's little scheme—Ellison's sentiments—Mother and son—A mother's pleading—The secret—"It is murder, my son!"—The Wizard appears—"No, my friend, your father is innocent"—May God bless you."

ACT III.—Webber mansion—The answer given, "No!"—Ellison threatens—Despair—The evidence destroyed—"Warner Webber, ves!"—Foiled—Jennie's flight—The Wizard's Daughter—United at last. Price 15cts.

A \$10,000 WAGER.

Farce in 2 acts, by I. M. G. Wood, 4 male, 2 female characters. Time, 30 minutes. Miss Clara Farly, Judge Flint's neice, wages \$10,000 that he will give his consent to the marriage of his neice, Minnie, to Walter Bland, whom he has refused to accept as her suitor. The means she takes to obtain the wager is very amusing. The characters are all good, will make a good after piece. Price 15c.

Sibyl Grey;

—OR—

The Gambler's Atone- ment.

A drama in 3 acts, by Hilton Coon, for 7 male and 5 female characters. Time of playing 1 hour and 30 minutes.
Costumes modern.

CAST OF CHARACTERS.

DAVID WEYBOURNE,	<i>The rector at Deephaven.</i>
NED GREY,	<i>His nephew, an orphan.</i>
WILLARD GRAHAM,	<i>The gambler.</i>
HORACE BURTON,	<i>A banker.</i>
WALTER BURTON,	<i>His son.</i>
BEN JENKINS,	<i>The bus driver.</i>
JAMES,	<i>A servant.</i>
BESSIE BURTON,	<i>The banker's daughter.</i>
SIBYL GREY,	<i>Ned's sister.</i>
PETRUCHIA JENKINS,	<i>A Deephaven idyll.</i>
HUTCHINS,	<i>A housekeeper.</i>
MARY,	<i>A maid.</i>

SYNOPSIS OF EVENTS.

ACT I.—Deephaven Rectory—Hutchins and Bessie—Getting ready for the picnic—Willard Graham—"My happiness alone depends upon his answer and her's"—The Rector's answer—Walter Burton pays Graham notes of \$1,000—"I have played my last card"—The good-bye—Off for the picnic.

ACT II.—Library in Horace Burton's New York home—Mary and James—"You can be at a director's meeting and still be next door to a jag—Horace Burton—Home from the theatre—The first shadow of coming trouble—The Graydon bonds—Horace Burton gives the bonds to his son Walter, for safe keeping—"I will do my best to fulfill the trust"—Graham, the gambler, makes his appearance—Ned overhears Graham threaten Walter—The attempted robbery.

Scene II.—The ball—Walter tells Ned his story—Graham after money—Sibyl's presentiment—"My husband a forger?"—Graham confesses that he was the forger

ACT III.—Deephaven Rectory—Looking for a letter—"A wife's duty is with her husband"—The arrival of Mr. Burton, Walter and Bessie—"Willard Graham is dead"—A message from the dead—Forgiven—"Sibyl, let us respect the dead and forgive Willard Graham"—A happy ending.

Price 15cts.

↔ The Little Wife. ↔

A Comedy Drama in 4 acts, by A. Z. Chipman, for 6 male and 3 female characters. Costumes modern.—Time of playing, 1 hour and 40 minutes.

CAST OF CHARACTERS.

BOB QUICK,.....	<i>A. U. S. S. S. D.</i>
JOE CLAYTON,.....	<i>A farmer lad.</i>
COUNSELLOR GORMAN,.....	<i>A trickster.</i>
INJUN JOHN,.....	<i>The doctor.</i>
COL. MATTERSON,.....	<i>Vida's father.</i>
BUBBLES,.....	<i>Colored servant.</i>
ESTELLE ADAIR,.....	<i>Under a cloud.</i>
VIDA,	<i>A child martyr.</i>
MADELINE ADAIR,.....	<i>Adventuress.</i>

SYNOPSIS OF EVENTS.

ACT I.—Sunset Park—Waiting for the mail—Gorman starts his little scheme—Joe takes a hand—Vida surprised—The song and the echo—A mother's grave—Bob Quick with a bundle so thick—Vida and Joe talk business—A contemptible plot—The two daughters—Vida's eyes are opened—"I may be small, but I am still on earth!"—Crushed roses—"I must be first choice in your heart or none!"

ACT II.—Two weeks supposed to have elapsed—Colonel Matterson's Library, St. George Hotel—Another scandal—Bob tries to fascinate Vida—A busted scheme—Gorman returns—Writing a letter at the wrong time—Two eyes watching—Vida's little trick—The wedding gift torn to pieces—"A father who is robbing his own child!"

ACT III.—Mountainside farm, Joe's home—Vida turns cook—Coffee for three—Pepper and spaulding's glue—The visitors—"I've loved, only to be knocked out!"—"I don't care if a grist-mill busts!"—Knife and fork serenade—Gorman and his umbrella—"There is the check and there is the door!"

ACT IV.—Madeline Adair's private parlor, St. George hotel—Five hours supposed to have elapsed—Madeline is resolved—Quick tries to reason—Shut off by the size of his foot—Estelle does not succeed in her good intentions—Arrival of Injun John—Vida and John to the rescue—Arrest of Gorman—A united family.

— PRICE 15 CENTS. —

—THE— MECHANIC'S —REPRIEVE.

*A Drama in 3 acts, by John M. Murphy, for 8 male and
3 female characters. Time of playing 1
hour and 50 minutes.*

—PRICE 15 CENTS PER COPY.—

SYNOPSIS OF EVENTS.

ACT I.—Colonel Harrington informs his daughter Mary, of Lester Wilson's intended visit—Dan Trogan and the horses—John Rogers, the mechanic—His proposal accepted by Mary—"If a body kiss a body"—Annie and Mary—E. Z. Walker, as a tramp, appears—Annie interested in the tramp—"Me heart is broke and me back is in the same yard," says Dan—Colonel gives his consent for Wilson to address Mary—Mary and Wilson, the proposal rejected—"He's nothing but a mechanic"—A plot to ruin John Rogers—The stolen money and murder of Colonel Harrington—John accused of murder, by Wilson—Mary's faith in her lover—Arrest of Rogers.

ACT II.—The tramp returns, meets Annie and Dan—Annie tells Walker of the murder and the conviction of Rogers—"He hangs to-day"—"I can and will save him"—Mary intercedes with the Governor for a reprieve—The reprieve granted—"A ride for a life"—Walker tells the Governor that he murdered Col. Harrington, in order to save Rogers—Arrest of Walker, when Louise, Wilson's wife arrives, and swears she saw Lester Wilson murder the Colonel—Wilson and Dan, the bribe rejected—Rogers in prison—Wilson visits Rogers—The insult—Arrival of Mary with the reprieve—"Saved, John saved."

ACT III.—A lapse of one year—Home of John and Mary Rogers—Walker and Annie as lovers—News of Lester Wilson's escape from prison—Mary's forebodings—Lester Wilson's attempt to kill John Rogers, but is foiled by Louise—Dan arrests Lester—"Lester Wilson, you have wronged me deeply, but I forgive you"—"Come friends, let us go in, night's shadows are closing around us. Its gloomy shades are too suggestive of the past, and around the cheery fireplace I can see the faces of the friends, whose love for me was my salvation, in the dark days before I was Reprieved."

↔ Old Black Joe; ↔

—OR—

THE SOUTH VS. THE NORTH.

A drama in 5 acts, by Chas. A. Lacore, for 10 male and 2 female characters. Time of playing 1 hour and 50 minutes.
Costumes modern.

SYNOPSIS OF EVENTS.

ACT I.—Home of Mrs. Esmond—General Lawton and Mrs. Esmond have an interview—Joe—"Doan you do dat Massa, I isn't your nigger"—"It's every loyal Southerner's business to know why this Yankee is coming back among us."

ACT II.—Garden—Stephen and Ned Esmond—Ned confides to Stephen that he has enlisted in the Northern Army—Nell—"I wish he wasn't a Yankee"—Ned and Virginia—"They knew I was a Southern woman, yet I was upbraided for not upholding my husband's cause"—Ned and Raymond—Ned leaves for the North.

ACT III.—Interior Esmond's house—The battle—"Oh! those dreadful guns, will they never be quiet—Colonel Harris and Nell—"We were badly worsted at Five Forks"—"All I have is at the disposal of the Confederate cause"—General Lawton takes possession of the Esmond house for his headquarters—Col. Lester and Col. Sanderson arrive—"The Yankees are in the woods"—Dispatches—Col. Esmond in command of Northern forces—More bad news for the South—Raymond gets important papers and shows them to Nell—Stephen looking for the lost papers—Nell escapes with papers through window—Virginia accused of taking the papers—Raymond confesses—"You traitor"—Nell wounded—"They are smart if they catch me now"—Looking for the spy—Discovery of blood stained coat—Joe claims coat—"I'se only a poor ole worn out nigger, my time most out anyhow"—Nell discovered.

ACT IV.—Col. Harris condemned to be shot as a traitor—Planning to escape—Song, Old Kentucky Home—Joe sent with a message.

ACT V.—Esmond's plantation—Virginia—"Oh! Nell, that you should betray us"—"We are in the power of that scoundrel"—Lawton warned that Esmond is on his way to Richmond—Infamous traitor—"Betray the man I love! Never!"—"Whist! lay low, it is the General"—Petersburg in the hands of the Yankees—"Strobridge woods swarming with Yankee cavalry"—"Your decision, speak quick"—Villain—Stephen—"Once more I am here to balk you, Gen. Lawton"—"Help! help!"—Arrival of Col. Ned Esmond—"Stop it you dog! release him or I'll fire"—"You are my prisoner"—"Never alive"—Lawton escapes—Nell and Stephen are re-united—"For de Lord's sake, Massa Colonel! it's great news, the war is ended"—"It means that Richmond has surrendered"—"Then Virginia must surrender too"—Happy ending.

Price 25cts.

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